

A Helpful Page for Women of All Classes

The American Classic Payne's Home Sweet Home

Its Story and What It Symbolizes in the Life of the Nation

In 1823, "Clari, or the Maid of Milan," was introduced. It contained one air, written by John Howard Payne, an American, that at once achieved immortality. Needless to say, that air was "Home Sweet Home."

As the story of the opera goes, "Clari" is a beautiful peasant girl, who has left her father's cot and become the bride of a duke. But her heart in the splendid life of the ducal palace, pines for the free, the simple life, and melancholy, she enters a convent and, as she sings the song which has become an American classic.

"It is the song," says Clari, "of my native village—the hymn of the lowly heart, which dwells upon every lip there, and like a spell-word, brings back to its home the affection which has been betrayed to wander from it. It is the first music heard by infancy in its cradle; and our cottagers, blending it with their earliest and tenderest recollections, never cease to feel its magic till they cease to live." The air is heard again during the play; a chorus of villagers sing it when Clari revisits her home.

About a year before Payne's death at Tunis, says Charles C. Bonaparte, in his "Facts and Fancies for the Curious," he wrote the following letter to Hon. C. E. Clark at Washington:

Washington, March 31, 1831.
My Dear Sir—It affords me great pleasure to comply with your request for the words of "Home Sweet Home." Surely there is something strange in the fact that it should have been my lot to cause so many people in the world to boast of the delight of home, when I have never had a home of my own, and never expect to have one, especially since those here at Washington who possess the power, seems so reluctant to allow me the means of earning one! In the hope that I may again and often have the gratification of meeting you, believe me, my dear sir.

Yours most faithfully,
JOHN HOWARD PAYNE.
The song written by Mr. Payne was universally adopted by the American people because it found an echo that was universal in their hearts. The power it

Latest Ideas In World of Fashion

There are pretty models at reasonable prices, but the tendency among the manufacturers of cheap blouses is to economize upon the quality of the material and launch into elaborate machine embroidery and coarse trimmings. Probably the supply corresponds to the demand, for manufacturers are envious in such matters and have their fingers upon the public pulse.

The woman who cannot afford the elaborate hand made trims, yet is blessed or cursed with tastes that make her rebel against cheap and coarse showiness, is the woman for whom shopping is difficult. Practically the only way in which this woman can get blouses that will approximately satisfy her requirements, yet be very reasonable in point of cost, is to make them herself; for hand work always runs the price of the shop article up to a goodly figure, and it is hard to find even machine-made blouses carefully made and of fine material.

Among the ready made blouses there was one which had a basis of very fine Irish lace—a thing very readily distinguished even by an uninitiated observer from the cheap, coarse imitation of Irish lace so much used for expensive modes. Wide bands of real Irish lace formed vertical stripes at intervals around the blouse and outlined the neckline, which was of Valenciennes. Nothing could be simpler than this, but the fineness of the materials and the daintiness with which they were put together gave to the model more distinction than went with many a more expensive and pretentious blouse. Incidentally this model had excellent wearing qualities, and wouldn't crumple and muss as do the lingerie blouses.

Another blouse was also of the lace

FOR THE HOSTESS.

MUSICAL ROMANCE.

The young hostess announced that a love story of the war between the States would be related in musical numbers, and to the one who should best interpret them a prize would be awarded. All were provided with cards and pencils, and a young woman seated herself at the piano.

The hostess then asked, "What was the heroine called?" whereupon the familiar notes of "Sweet Marie" were heard, and it began to be understood that the names of popular airs, given with much spirit by the pianist, would furnish the answers to the questions propounded, and give clue for information to be recorded upon the cards. The story progressed thus:

What was the hero's name? "Robin Adair."

Where was he born? "Way Down South in Dixie."

Where was she born? "On the Suwannee River."

When did they meet? "When they were 'Comin' Thro' the Rye."

At what time of day? "Just as the Sun Went Down."

When did he propose? "After the Bull Was Over."

What did he say? "Only One Girl in this World for Me."

What did she say? "I'll Leave My Happy Home for You."

What did he then bid her, "A Soldier's Farewell."

What did the band play? "The Girl I Left Behind."

Where did he spend that night? "Tenting on the Old Camp Ground."

What did the band play when he came home? "When Johnny Comes Marching Home."

Where were they married? In their "Old Kentucky Home."

Who were the bridesmaids? "Two Little Girls in Blue."

Where did they make their home? "On the Banks of the Wabash."

Where did they always remain? In "America."

A Household Hint.

This is not a recipe for a cake or a salad, nor a suggestion for the removal of stains from carpets or blemishes from furniture. Those things are good, and happy is the housewife who keeps herself informed in such matters and is alert to use her knowledge. The hint we have to give is more general in its nature, but quite as important to the well-being of a household.

To run a house well is a worthy ambition for any lady, be she mistress of a shanty or a mansion, and the same principles apply equally aptly to both extremes and all the ranges of cottage and estate between. To be sure, order and neatness are first requisites in the successful management of any establishment—regular hours, well observed for rising and retiring and for meals—regular days for the more conspicuous events in the weekly routine. But all this is merely mechanical—significant and valuable, it is true, but it is simply making a machine of the domestic life, a machine run by the clock and the calendar.

Something finer is needed—finer and more vital—a spirit of life that shall rest on the home as the sunshine rests on the garden and the fields. We call it cheerfulness—a diffused and even pleasantness that gently brightens all the hours, events and persons first regulated by the home. There may be spurts of humor, rising at times to the point of jocularity, but cheerfulness is something quite distinct from that—more quiet, more steady, more serene. And while "the lady of the house" is the largest measure responsible for the spirit that pervades the home, not she alone but all the inmates as well are bound to bring to table and parlor a contribution of sunshine.—Selected.

Catchy Styles For Summer Frocks



STYLISH WALKING SUIT OF PONGEE.

For the woman who travels or the suburbanite, there is nothing more practical or attractive than a walking suit of pongee, in its natural color. Our model suggests an exceedingly modish gown of this sort. The skirt fits snugly over the hips, with the darts beginning just at the widest point of the hip. There is a slit seam down the front, with small brown buttons on each side at set intervals.

The little bolero is lined with white silk and trimmed with brown ribbon velvet down each side and around pointed bottom. A little inset vest of the material is also trimmed with brown velvet trims down the skirt and the bolero.

Pointed turned cuffs, and the girle is brown chiffon velvet.

MODISH SHIRT WAIST OF EMBROIDERY.

A well liked and popular model for summer shirt waists is suggested in to-day's sketch. It is made from flounce embroidery, with vest of blouse and top of sleeves built of finely tucked Persian lawn. An edge of the embroidery is used on bottom of sleeves and for the top of stock. Back of blouse corresponds to the front.

Exceedingly handsome waists may be made after this fashion, as one often finds remnants of very beautiful embroidery at remarkably low prices, which can be utilized for such purposes.

Poet's Corner

Little May.

Have you heard the waters sing,
Little May,
Where the willows green are bending
O'er their way?
Do you know how low and sweet,
O'er the pebbles at their feet,
Are the words the waves repeat,
Night and day?

Have you heard the robins sing,
Little one,
When the roses down are breaking—
Where is the dove,
When the silver voices fall
On thy heart with happy call:
"Praise the Lord, who loveth him,"
Night and day?

All the earth is full of music,
Bird and bee, and water singing
On its way.
Let their silver voices fall
On thy heart with happy call:
"Praise the Lord, who loveth him,"
Night and day.

Little May,
—EMILY HUNTINGTON.

An Unknown Angel.

She walks unnoticed in the street;
The casual eye
Sees nothing in her fair or sweet;
Her world goes by
Unconscious that an angel's feet
Are passing nigh.

She little has of beauty's wealth;
Truth will allow
Only her peerless youth and health,
Her broad white brow;
Yet grows she on the heart by stealth,
I scarce know how.

She does a thousand kindly things
That no one knows;
A loving woman's heart she brings
To human woes;
And to her face the sunlight clings
Where'er she goes.

And so she walks her quiet ways,
With that content
That only comes to sinless days
And Innocent;
A life devoid of fame or praise,
Yet nobly spent.

—Pall Mall Gazette.

Some of These Days.

Some of these days all the skies will
be better.
Some of these days all the burdens be
lighter;
Hearts will be happier—souls will be
whiter.

Some of these days:
Some of these days in the desert spring-
ing,
Fountains shall flash while the joy bells
are ringing,
And the world with its sweetest of birds
shall go singing.

Some of these days:
Some of these days! Let us hear with
our sorrow,
Faith in the future—its light we may
have;
There will be joy in the golden to-mor-
row.

Some of these days:
—Selected.

I Saw Two Clouds.

I saw two clouds at morning,
Tinged by the rising sun,
And in the dawn they floated on,
And mingled into one;
I thought that morning cloud was best.

It moved so sweetly to the west.
I saw two summer currents
Flow smoothly to their meeting.
And join their course, with silent force,
In peace each others greeting;
Calm was their course through banks of
green.
While dimpling eddies played between.
Such be your gentle motion
Till life's last pulse shall beat;
Like summer's beam and summer's
stream,
Flow on, in joy, to meet
A calmer sea, where storms shall cease,
A pure sky, where all is peace.
—JOHN G. C. BLAIR.

And He, Too Shall Pass.

Women of the twentieth century ought
to be extremely well informed, for they
are told how to do everything. Look
here and see what James L. Ford in the
Sunday magazine of the Washington
Star has to say about the "extermination
of the bore," a theme in which all hos-
tesses have a special interest.—Mr. Ford
says:

One of these days there will be a Con-
gress of American Hostesses, and al-
though I have seen a man with long gray
chin whiskers taking part in the proceed-
ings of the Mothers' Congress at Wash-
ington, I greatly fear that I shall not be
bidden to a seat at the council table when
such interesting subjects as "How to
Entertain Without Becoming the Most
Unpopular Member of the Community,"
"To Introduce or Not to Introduce,"
"The Casting Out of the Uninvited," and
"The Exclusion of Boreds" are up for dis-
cussion.

A friend of mine once slapped New
York's most distinguished social pusher
and bore joyfully on the back, and asked
him where he had been keeping himself
all winter.

"I'm not going out much nowadays, old
man," replied the pushing one with
charming frankness. "This fact is, I'm
making it rule this season not to go
to any parties except those I'm asked
to, and that keeps me pretty close
around home."

Is there a woman in all this broad land
who, having known this man or his
counterpart, and seen her fondest hopes
shipwrecked by his intrusion, will not
listen with the keenest interest to a
discussion on the part of an august as-
sembly of American wives and moth-
ers as to the best means of exterminat-
ing his entire species?

Susan B. Anthony Said:

I know only woman and her dis-
franchisement.

Sentiment never was and never can
be a guaranty for justice.

No man is good enough to govern
any woman without her consent.

As there is no way out of this
joke except through it, through it I
must go.

Self-government is as necessary
for the best development of woman
as of men.

To prevail with the rank and file
of opinion you must appeal to their
sense of justice.

Everyone who gives a dollar helps
do the work where it is most needed
to gain the practical result.

The one distinctive feature of our
Association has been the right of
individual opinion of every member.

I pray every single second of my
life; not on my knees but with my
work. Work and worship are one
with me.

I have not allied and shall not ally
myself to any party or measure save
the one of justice and equality for wom-
en.

There is money enough in this coun-
try today in the hands of the few, if just-
ly distributed, to make "good times" for
all.

The "great complaint" ever paid
me was that by my life work I had
helped to make the condition of the
world better for women.

QUERIES AND ANSWERS

Query.—When was the first gold found
in California?

—J. R. H.
Answer.—The existence of gold in Cal-
ifornia has been known since the expedi-
tion of Drake in 1577, and has been
mentioned at different periods by differ-
ent authors since. The discovery which
led to immediate development and to
an enormous influx of population, was
made February 9th, 1848, at Sutter's Mill
on the American fork of the Sacramento
River. A man, named J. W. Marshall, in
the employ of Captain John A. Sutter
was the discoverer.

Query.—Has the word "tea" always had
the pronunciation now universally given
it in the English speaking world?

—D. C. S.
Answer.—No, in the time of Pope, the
English poet, it was pronounced "tay,"
as may be seen from the following lines
in "The Rape of the Lock":
"And thou great Anna, whom three
realms obey,
"Does sometimes counsel take and some-
times tea."

Query.—What is the derivation of the
word "guess"? Is it, as it is generally
supposed to be, a "yankelism"?

—L. M. F.
Answer.—The word "guess" is as old as
the English language, not only in its
specified sense, but in use for "think,"
or "believe." Wycliffe, in his transla-
tion of the Bible, says: "To whom shall
I guess this generation lyk?" Chaucer
frequently uses it in the modern sense,
as, for example, in describing Emelie in
"The Knight's Tale," he writes:
"Hire yelwe here was brodered in a
trese
"Behind hire back, a yerde long, I
guessed."

Query.—How did the Englishman first
come to be called "John Bull"?

—B. W. R.
Answer.—It is said that the name can-
not be traced before the time of Queen
Anne, when the "History of John Bull"
was written by Dr. Arbuthnot, the friend
of Swift, to draw ridicule on the politics
of the Spanish succession. "John Bull"
being the Englishman, and "the frog,"
the Dutchman, while Charles II., of
Spain, and Louis XIV., are called "Lord
Strut" and "Louis Baboon."

Query.—When were banknotes first in-
troduced and where?

—A. J. L.
Answer.—The oldest banknote in exist-
ence in Europe, is one preserved in Asie-
tische Museum at St. Petersburg. It dates
from the year 1330 B. C., and was issued
by the Chinese government. It can be
proved by Chinese chronicles that, as
early 597 B. C., bank notes were current
in China, under the name of "flying
money." The bank note preserved at St.
Petersburg bears the name of the im-
perial bank, the date and number of its
issue. This is probably written, for print-
ing is said not to have existed, as an
art, in China, until the year A. D. 160.

Query.—Can you mention a clever in-
stance of parody?

—B. E. M.
Answer.—These lines parodying a poem,
too well-known to mention, have been
considered clever:
"When lovely woman tilts her saucer,
And finds too late that tea will stain—
Whatever made a woman cruser
What art can wash all white again?"

"The only art the stain to cover
To hide the spot from every eye,
And wear an unsold dress above her
Of proper color, is to dye!"

Query.—Who was the inventor of the
gullotine?

—H. W. G.
Answer.—Dr. Guillotine, a Frenchman,
who survived the great Revolution and
died in 1814.

Our Shakespeare Contest.

The prize for April goes to Mrs. Bernard Heath Early, of Montvale, Va., whose paper on "The Winter's Tale" is reproduced here. Special mention is due Mrs. Nannie Duncan Hagun, of Christiansburg, Va.; Miss M. T. Voorhies, of Amherst, Va.; Miss Annie Parker, of Ghent, Norfolk; Mrs. M. C. Henderson and Miss Mary B. Work, of Runnicks, Va.; Miss Mary Overton, of Hanover; Mrs. E. C. Madsen, of Denbigh, Mrs. James H. Read, of Montvale, Va.; Miss E. Greer, of Snyder, Va., and Miss Louise S. Spencer, of Blackstone, Va., for very fine papers.

QUESTIONS AND ANSWERS THE WINTER'S TALE

Ques. 1. What is the dramatic pur-
pose in Act I, "The Winter's Tale," of
the conversation between Archidamus
and Camillo?

Ans. 1. The dramatic purpose is to
show how intimate the two kings
had been in days gone and to empha-
size the unconsciousness of Leontes's
jealousy touching his queen's and his
friends' honor. It also shows that a
friendship kept up in absence by let-
ters may not prove enduring when the
two meet.

Ques. 2. What is the function of an
"aside" or soliloquy in Shakespearean
drama?

Ans. 2. In soliloquy one reveals that
which he will not or does not show
by action before others as to his in-
tives.

Ques. 3. What proposal does Leontes
make to Camillo respecting Polix-
enes in Act I, and what is this proposal
in harmony with the time in which
the action of the drama takes place?

Ans. 3. "Ay, and thou, his cup-
bearer, mightst beseege a cup, to give
mine enemy a lasting drink, which
draught I now would cordial,"—Leontes
wishes Polixenes poisoned. Yes, the
use of some poison was a common
method of ridding one of his enemy
in the old days of Greece and Rome.

Ques. 4. When does the action of
the play begin?

Ans. 4. The action of the play be-
gins (Act I, Scene II) where Polix-
enes seeks to depart by ship for his
own country with Camillo.

Ques. 5. What is the mental and
emotional condition of Leontes, as
revealed in Act II by his statement
of his purpose in consulting the oracle
of Delphos?

Ans. 5. Weakness and the meanest
of passions, an unreasonable jealousy,
amounting almost to insanity, petty
and violent as the man who nurses it.

Ques. 6. Is Paulina Shakespeare's
creation, and what is one of her dra-
matic functions?

Ans. 6. Yes; in Shakespeare's crea-
tion of Paulina there is a vein of that
rare metal which we find in excellent
women of this not essentially feminine
type. She is one of the most admi-
rable and original figures that appear
upon the stage. One of her dramatic
functions is like a Greek chorus in
revealing to Leontes his real character.

She is one of the most important
vehicles for bringing the play to a
happy ending.

Ques. 7. What traits of character
does she reveal?

Ans. 7. Paulina is noble and resolute,
with great courage, honesty and sound
common sense; loyal to her mistress
and with a rather shrewish desire to
let Leontes know what manner of man he
is.

Ques. 8. What dramatic purpose
does she serve in Act II?

Ans. 8. The close of Act II prepares
one for the verdict and the denied
vindication of Hermione.

Ques. 9. What purpose has Shake-
speare in bringing to a close the life
of Leontes in Act III?

Ans. 9. To begin the punishment of
Hermione promptly; to make it easier
for Hermione to remain concealed;
also to make Perdita, as the only child,
adored by her father when found.

Ques. 10. What traits of Hermione
are revealed by her trial?

Ans. 10. Purity, dignity and self-
reliance; a wonderful patience.

Ques. 11. Is the death of Antigonus,
as described in Act III, in accord
with "poetic justice"?

Ans. 11. Yes, it is. The death of
Antigonus is brought upon him for
consenting to the child's abandonment.
He was the agent for the king's cru-
elty to his infant daughter, and loses
his life in the unworthy act.

Ques. 12. What is poetic justice?

Ans. 12. Poetic justice is the
retribution which the poet gives to his
characters for their actions.

Ques. 13. Why does Shakespeare
make Paulina oppose Le-
ontes's remarriage?

Ans. 13. Because Paulina knows
Hermione is living.

Ques. 14. Why does he, in Act V,
convey information respecting Perdita
by means of narration, and not by
action?

Ans. 14. To avoid too reconciliation
scenes in one act and to have father
and daughter find the mother to-
gether.

Ques. 15. What mistakes has Shake-
speare made in this play?

Ans. 15. It is full of anachronisms.
Bohemia is given a sea coast, which
some students claim she may have had
at one time, but probably not. Delia
is appointed, although Hermione is
living, to be a "Czar of Russia,"
which had no "Czars" till after the
Christian era. Julia Romano is an
artist of Shakespeare's own date.
With these errors he mixed chivalry
and heathendom, ancient forms of re-
ligion and Whitsunday pastimes.

Ques. 16. Why did Shakespeare so
err?

Ans. 16. Because he wanted to make
a good play and cared not for historical
errors. He disregarded more and
more the requirements of the real and
probable, and treated time and place
with indifference. Furthermore, the re-
markable two-fold structure of the
play gives to it the appearance of
being one of Shakespeare's boldest
experiments in dramatic art.

MRS. BERNARD HEATH EARLY,
Montvale, Va.

QUESTIONS FOR MAY Romeo and Juliet.

1. From what sources did Shake-
speare draw his material, and which
play, "Romeo and Juliet," is founded?
Which of the incidents are his own
inventions and how closely does he
adhere to the original?

2. To what conclusion does the
reader come in respect to Juliet's en-
vironment and her family relations
after reading Scene III in Act I?

3. What impression does Shakespeare's
portrayal of her nurse make on the
mind?

4. In what position is the reader
left at the end of Act I of the play,
and what insight has been gained as
regards its development, and how?

5. Give your opinion as to the poetic
and dramatic treatment of the garden
scene in Act II, and your reasons for
that opinion.

6. Do you believe that Romeo was
really in love with Rosaline? If so,
what do you infer from his sudden
and violent change of attitude toward
her and his equally sudden passion
for Juliet?

7. What dramatic qualities in the
characters of Romeo and Juliet are
brought into play by their love for
each other?

8. Contrast the characters of Tybalt
and Mercutio.

9. What effect upon the part Romeo
has to play is wrought by the death
of Mercutio?

10. What climax is reached in Act
III?

11. What is the dramatic function
of Friar Laurence throughout the
play?

12. What is the effect of the comic
scenes introduced by Shakespeare
in the course of the play, and what is
their purpose?

13. What effect on the issue of the
play has Capulet's determination to
wed Juliet to Paris? What arrange-
ments does he enter into regarding
the marriage celebration?

14. Why does the grief of the Capu-
lets over Juliet's supposed death
seem unreal and make little demand
upon the sympathy of the reader?

15. What circumstances in Act V
lead the reader to believe that the
tragedies are often the result of ap-
parently insignificant omissions or
mistakes?

16. What is your idea of Romeo's
apostrophe to death, in the tomb, be-
side Juliet's body?

17. How is the whole plot of the
drama revealed in the end? Through
whose agency, and with what pur-
pose?